

JAN 18 1954

CARNEGIE

MAGAZINE

January 1954

T
171
.C2845

UNIVERSITY OF MICHIGAN
GENERAL LIBRARY



Cowrie shell necklace worn by South Sea Islanders and used for money. On exhibit at Carnegie Museum.

The Early Economy of South Sea Islands



WHEN CAPTAIN COOK first landed in the Society Islands in 1768, he discovered an economy of "nature" guiding the Islanders.

Little effort was directed by South Sea Islanders toward the cultivation of crops. Mainly, each group depended on the particular vegetation of their island. A few natives made an attempt to raise sweet potatoes and other root vegetables, but most subsisted on nature's abundant supply of taro, arrow root, breadfruit, bananas and coconuts. The surrounding sea provided fish to supplement this diet.

Traders following in the footsteps of Captain Cook bartered cheap trade goods for copra, pearls and pearl shells. As there was no gold or other metal source in the islands, no currency system developed and there was no need for one during this early period that saw the South Sea Islands opened to outside exploration.

Only when trade activities increase in complexity, does an economy need the flexible services provided by modern commercial banking.

MELLON NATIONAL BANK AND TRUST COMPANY

Member Federal Deposit Insurance Corporation

T
171

C2845

CARNEGIE INSTITUTE 4400 Forbes Street, Pittsburgh 13, Pennsylvania

Weekdays 10:00 A.M. to 5:00 P.M.

Tuesdays 10:00 A.M. to 10:00 P.M.

Sundays 2:00 to 5:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

Luncheon 11:00 A.M. to 2:00 P.M., weekdays

Dinner 4:45 to 7:30 P.M., Tuesdays and Thursdays,
beginning January 7

Snack Bar 2:00 to 5:00 P.M., daily

CARNEGIE LIBRARY OF PITTSBURGH 4400 Forbes Street, Pittsburgh

Weekdays 9:00 A.M. to 9:00 P.M., reference services to 10:00 P.M.

Sundays 2:00 to 5:00 P.M.

COVER

Dioda's *Elephant*, in pink and cream sandstone, is the property of Isaac Ash, of Philadelphia, who has lent it to our January exhibition of sculpture by Adolph Dioda and paintings by William Kienbusch.

Dioda, whose earliest works were of animals, received a sculptor's education not only in the Aliquippa High School, Carnegie Tech, and the Cleveland School of Art, but also as an apprentice and disciple of the noted American sculptor, John Flannagan.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute, Carnegie Library of Pittsburgh, and Carnegie Institute of Technology. James M. Bovard, editor, Jeannette F. Seneff, associate editor; Melva Z. Bodel, advertising manager. Telephone MAYflower 1-7300. Volume XXVIII Number 1. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscriptions outside Allegheny County \$2.00 a year.

IN THIS ISSUE

	Page
William Kienbusch—Adolph Dioda Gordon Bailey Washburn	5
Aeschylus and Isaiah in Africa . Solomon B. Freehof	8
Auld Scotia	13
The New Aviary-Conservatory Roland W. Hawkins	14
Engineers—Scientific and Social . . Ben Moreell	17
No Logs at Logstown Donald H. Kent	22
Collectors Corner	27
Spring Hobby Classes James E. Frape	29
Art and Nature Bookshelf . . . Vaughan Garwood	31

JANUARY CALENDAR

KIENBUSCH-DIODA

An exhibition comprising 31 paintings by William Kienbusch, of New York City, and 24 sculptures by Adolph Dioda, of Aliquippa, Pennsylvania, borrowed from collectors and museums all over the country, may be seen at the Institute from January 17 to February 21.

Visitors to Galleries E and F, on the second floor, will be advised to purchase the illustrated catalogue (50c) of the work of these two of America's best young artists, neither of whom has before had a "full length" retrospective exhibition in an American museum.

ARMS AND ARMOR

The colorful exhibition of **MEDIAEVAL AND RENAISSANCE ARMS AND ARMOR** continues on the first floor. The armor is lent by the Metropolitan Museum of Art, with several pieces from the William Randolph Hearst collection, and the display is underwritten by local steel firms. Tapestries and protective equipment for modern warfare, industry, and sports, and models of steel-mill operations supplement the exhibit. More than 155,000 people have visited the exhibit since it opened in October.

CONTEMPORARY ART

A constantly changing display of paintings and sculptures by well-known contemporary artists continues in Gallery I on the third floor. New material may be expected here from time to time without special announcement of its arrival.

DEADLINE FOR WILDLIFE

The Museum, with financial assistance from the Pennsylvania Game Commission, presents the story of wildlife conservation. Featured exhibits include cartoons, mural paintings, mounted specimens of native wild creatures, and a giant waterfall that makes nature come to life inside the Museum galleries.

ARCHEOLOGICAL DISPLAYS

The first display of artifacts collected by the Museum's Upper Ohio Valley Archeological Survey may be seen on the third floor. This marks completion of the Survey's third year and takes up the story where the first-floor exhibition leaves off.

On your way to the Institute cafeteria, study the panel by the elevator that shows the excavation of old Fort Pitt by the Museum's section of man during recent work on Point Park.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents an hour of music, classical and contemporary, on the great organ of Music Hall each Sunday afternoon at four o'clock, under sponsorship of the Arbuckle-Jamison Foundation.

SOCIETY ILLUSTRATED LECTURE SERIES

Music Hall, 6:30 and 8:30 P.M.

Admission only by membership card

January 12—OUR DEFENSES TO THE NORTH

(Thompson and Company, sponsor)

Homer F. Kellems will show color movies of the Thule Air Base in Greenland, Newfoundland's lovely lakes, Iceland's Independence Day celebration, sea ice packs, dog teams, Eskimos, taken last summer.

January 19—PORTUGAL AND MADEIRA

Alfred Wolff shows the first color films of the traditional festival of the Tabuleiros; Algarve, the Portuguese Riviera; cork oak forests; a mixture of nationalities, dress, and customs stemming from the Moorish, Gothic, Celtic, and Latin.

January 26—IRAN

Kenneth Richter's pictures include the ruins of Persepolis, the Tombs of the Kings, the art and architecture of ancient Islam; as well as Iran of today with its many problems and its fabulous cities of Shiraz, Isfahan, and Teheran.

February 2—SWISS JOURNEY

(Swindell-Dressler Corporation, sponsor)

In Karl Robinson's color films you will visit Zurich, Geneva, and Basel, but spend most of your time in the high Alps and see the Pestalozzi Children's Village, cattle herders and grape pickers.

WALKING TALKS

Tours to various parts of the Institute are open to the public Tuesdays, from 7:00 to 7:45 P.M., meeting at the Art and Nature Shop.

January 12—ART AND CRAFT STUDIOS

with James E. Frape

January 19—HALL OF ANCIENT NEAR EAST

with James L. Swauger

January 26—DEADLINE FOR WILDLIFE EXHIBIT

with William Smith

February 2—Demonstration: MAKING FLOWERS AND

LEAVES

by Hanne von Fuehrer

STORY HOUR AT THE LIBRARY

Regular story hour for six- to twelve-year-olds comes each Saturday at 2:15 P.M., in the Boys and Girls Room.

Pre-school story hour resumes on alternate Tuesdays, January 5 and 19, at 10:30 A.M., in the Boys and Girls Room. A talk for mothers is given by a Library staff member at the same time.

SATURDAY AFTERNOON MOVIES

Free motion pictures for children are shown each Saturday at 2:50 P.M., in Lecture Hall, which include nature, travel, and health topics, and cartoons.

WILLIAM KIENBUSCH - ADOLPH DIODA

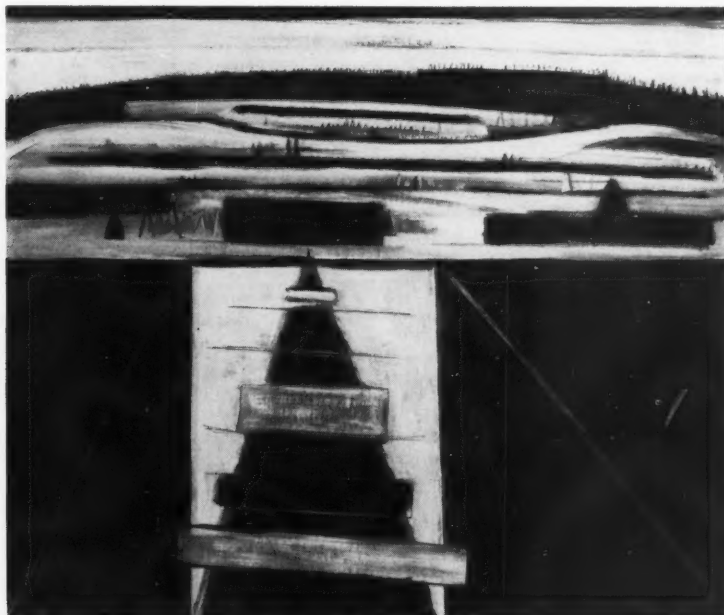
Presenting a New York Painter and a Pittsburgh Sculptor in a Two-Man Show

GORDON BAILEY WASHBURN

BETWEEN January 16 and February 21 two young artists, a painter and a sculptor, will be given their first retrospective museum exhibitions in a "double billing" at the Carnegie Institute. Both are already widely known and admired, their works having been included in many public exhibitions and for some years in museum and private collections. They will be exhibited together in our second floor galleries (E and F), not because of any prior esthetic association, but rather in order that our visitors may enjoy the work of two of America's most outstanding young artists

in terms of a happy contrast of both artistic content and media.

William Kienbusch, aged thirty-nine, was born and brought up in New York City, where in the winter he still works and lives. His father, C. O. von Kienbusch, a gentleman of German ancestry, is well known in museum circles as one of the world's leading collectors of rare books as well as of historic arms and armor. But his son's chief love and the subject of his art is the world of nature, and more exactly the coast of Maine, where he spends his summers. In the statement he



DIRIGO ISLAND BY WILLIAM KIENBUSCH
Lent by Mr. and Mrs. James H. Beal



GONG BUOY BY WILLIAM KIENBUSCH
Lent by William Bomar

has written for the catalogue of the exhibition, he relates that the summers of 1940 and 1941, spent on Penobscot Bay, were the decisive ones in his career as a painter; it was there that he first sensed what his material was. He had pursued his painter's craft for six years before the war, and it was four years, spent in the army, before he was able to return to his work again.

Kienbusch writes: "To me my work is a translation, a language, to communicate a world. It is a world of many things I love: Maine islands, trees, the sea, fences, gong buoys, churches, roses, mountains. I betray these if I copy. I must build my own form and order to translate these loves and arrive at their inner meaning, their intensity, their spirit. And all this world is what I conceive it to be. . . .

"The tree is always a tree, and art is not a

tree but a language. It is an equivalent, the using of paint on a flat surface to bring about an order, a suggestion. In the end the spirit of the tree must be there, and one goes to any length to communicate it—twisting, turning, manipulating, distorting. Perhaps what I am trying to say is that art is something one hasn't seen before. There is the need to destroy the literal, the copy, in order to begin to build the picture."

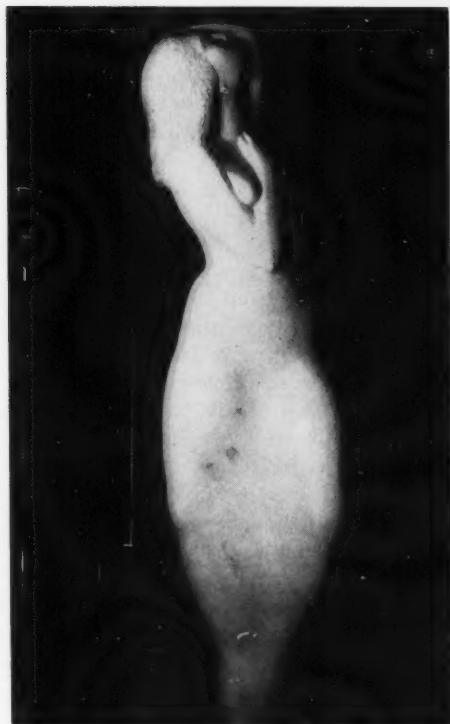
Adolph Dioda has had a far different background from that of Kienbusch, yet both, it is clear, have long agreed with Max Beck-

Mr. Washburn, director of Fine Arts at Carnegie Institute, will be leaving for Brazil this month to make his first trip in connection with the 1955 Pittsburgh International. In addition to seeing the Biennial Exhibition of Contemporary Art at Sao Paulo, he will visit Rio de Janeiro and Caracas, Venezuela.

mann's conclusion as quoted by Kienbusch, that in order to get at the inner reality of things the artist must study their outer reality very carefully.

Dioda is a year younger than his fellow artist, and was born and raised just outside of Pittsburgh in Aliquippa, Pennsylvania. His ancestry is Italian, his parents, Alice Lazzeri Dioda and Tito Dioda, having come to this country from that part of the Tyrol near the Brenner Pass which was acquired by Italy from Austria after World War I.

In the Aliquippa High School Dioda was taught by Joseph Marchetti, who led many of his students to embrace the arts and to per-



FIGURE, 1950, BY ADOLPH DIODA
Owned by the artist



BIGHORN BY ADOLPH DIODA
Owned by the artist

fect the ones of their choice. Encouraged by Marchetti, Dioda entered the Scholastic Magazines competitions as a young sculptor. The first stones he worked with were picked up along the banks of the Ohio River where a few pieces of mottled red-cream sandstone had been dumped with other fill to keep the swollen spring river in line. While still in high school he attended Carnegie Tech classes on Saturday mornings, and following this he studied at the Cleveland School of Art on a Scholastic scholarship. As Dorothy Gaffly informs us, so strong was his urge to create directly in hard material that he gave up this scholarship after five months because he was forced to work in clay. Alexander Kostellow, who had been urging Dioda to go into the field of architecture, now—in 1936—shipped some of his sculptures to the Weyhe Gallery in New York of which Carl Ziggrosser

[Turn to page 13]

AESCHYLUS AND ISAIAH IN AFRICA

Commenting on Alan Paton's new novel, "Too Late the Phalarope."

SOLOMON B. FREEHOF

THE popular adage says that "seeing is believing." People use it to mean many things, but I suppose they never meant that "seeing is believing" constitutes a test for imaginative literature. And yet, it is as good a test as you are likely to find. For at least this much a book must have: the characters and the scenery must be clearly visible. We must see what the author intends us to see. Yet that is only the initial test. Unlike painting, if the literature is to be great literature, the pictures must be permanent; they must not fade. If the picture of the person and the scene do not remain vivid as a generation passes, then this means that the book was only a timely one and not a timeless one. Literature, to be good, needs to be vivid. To be great, it needs to have a permanent clarity. The picture must not fade.

In this way "seeing" is truly "believing" as to the greatness of a literary work. Using it as a test one gets a fair standard of measurement of the great Greek literature. It is a commonplace for historians of literature to say that the Greek dramas of Aeschylus and Sophocles have reached a high watermark in the literature of mankind. Usually we take that statement on faith, for who, nowadays, actually reads Sophocles, Euripides, and the others? Yet all of us have a way of knowing that the judgment of the historians is correct, namely, that the characters and the scenes described in that literature, now so ancient, are still vivid enough to be part of the daily speech of the western lands. The characters of Greek mythology, the names of the Greek gods and semigods, are names in a paganism long since vanished; nevertheless, those names

are still part of our daily speech. We still speak of Mt. Olympus, of Olympian calm. We still speak of jovian confidence, mercurial temperament, or martial spirit.

There is, of course, one other literature in the world whose characters are equally vivid. That is the Hebraic literature. Its personalities and also its scenes remain as clear today as if recorded by a sculptor on the tablets of the human mind: Abraham our father, David the shepherd boy, Solomon the wise. The scenes are vivid too: little town of Bethlehem, Jerusalem the golden, the sea of Galilee. All these are permanent parts of the landscape of the human soul. Aside from the spiritual meaning of sacred Scripture, it must be a tremendous literature which over the passing of so many long centuries can still fulfill the adage that "seeing is believing."

It must be presumed that the permanent vividness of image in Greek and Hebrew literature is only an outer manifestation of some deeper inner grace. The literary skill is an outer evidence of some philosophic or ethical attitude which is basic and vital to all men. Both the Greek dramatist and the Biblical writer must have been helped to attain their vividness by the message they impart; and the message which they impart must itself be eternally vital, never outgrown by the human spirit.

The Greek message and the Hebraic message are diametrically opposite to each other and yet both live in our hearts. How they differ can be seen in the figure of Prometheus, who, in a sense, is common to both literatures. Prometheus, the Titan, who tried to serve the human race, to bring down fire from

heaven, to tame the laws of nature to the use of man, is now chained eternally to a rock with an eagle eating at his vitals. There also is a Biblical Prometheus. Job, a righteous man, did good to his fellow men, and for some mysterious reason God sent misfortunes to him; and he, like Prometheus in the plays by Aeschylus, argued with God. Thus, each literature has its Promethian figure, the great and righteous man unaccountably afflicted.

But the difference between the two stories is the basic difference between the two philosophies. In the Greek, Prometheus, the hero, is perpetually tortured. He is eternally defeated. In the Bible, Job is restored to greater happiness than at first. In the Greek Prometheus story, the motif is inescapable destiny. In the Hebraic Promethian story, it is a test of character. Yet both literatures have something eternal to say to us, and no man is mature until he feels the reality of both messages. The Greek message to mankind, that which basically has kept its literature great, is a most vivid description of the sense of destiny, of inescapable misfortune, of the ultimate defeat that comes to all human beings. It is the basis of the whole existentialist philosophy of our day: the dread awareness that we are sailing upon an ocean "twenty thousand fathoms deep," that death awaits every career. Only the infantile close their minds to the inescapable pain and tragedy and, in one sense, the ultimate defeat of mankind. The Greek message is the message that all of us are chained like Prometheus to the rock of life, and that we all must suffer and cannot escape the day when death will blow out the candle of life.

The Hebraic message is another, though

Dr. Freehof's article is derived from a book review in his recent series for the public at the Rodef Shalom Temple. Three others will appear in *CARNEGIE MAGAZINE*, drawn from his twentieth annual series, just completed.

not contradictory, side of life. Our life has its strength; for our life there is purpose; in our life can be discovered the courage and the ability to recover from tragedy, to be healed like Job. That, too, is a genuine side of human life, and the person who evades the possibilities of his own strength and his own responsibility evades also one of the basic realities of life. In a life truly mature, both moods exist, not simultaneously, because they blot out each other as the day blots out the night and the night blots out the day, but they alternate. We have the fear of awful disease and the glorious feeling of recovery. They are both part of life and one cannot feel the depths of human experience until he feels both the Greek sense of inescapable fate and the Hebrew clarion call to fortitude.

If the two great literary traditions, the only two that so far are permanent enough to last two thousand years, have brought to us these two meanings—fate and firmness—then I believe that these two ideas become the ultimate test of greatness in any literature. I believe it is fair to say that no literature of any nation reaches maturity until it has the courage to deal both with the Greek theme, "I shall endure," and with the Hebraic theme, "I shall arise."

We are concerned today with some literature from South Africa. The writing from that antipodean land is just beginning to develop, but we can see how far African literature has come in this comparatively short time.

In its beginning, literature about Africa in the English language was childish. It started with mere adventures: the Rider Haggard mystery stories, *King Solomon's Mines*, *She*, *Ayesha*, and to that genre belongs every new African book like *Trader Horn*, books of adventures with the elephant and the rhinoceros. It is a boy's book no matter how well written. Then there was the young girl's book,

the sweet romance, beautifully written, too, by Olive Shriver, the *Story of an African Farm*. But in recent years African literature has moved on to solemn maturity and has found both great themes.

The theme of tragedy comes naturally to Africa, the land of blazing, merciless sun, of dangerous jungles, of a black sullen race on the verge of volcanic explosion. The sense of inescapable fear, of unavoidable tragedy, underlies much of the recent writings of Africa: *Curve of the Tusk*, by Cloethe, and Sarah Gertrude Millins' *God's Stepchildren* and *The Burning Man*. There is also the Biblical theme, the theme of sturdy courage, of ability to outlive misfortune. The theme usually expresses itself in descriptions of that remarkable nationality transplanted from Holland to South Africa, the African Dutch, the Afrikaners, as they call themselves. The Boers still speak a Dutch dialect and are Bible people, so-called Old Testament people, stern patriarchs, people of one book only, *the Book*, who wandered from Cape Town northward into Zulu country. Of those sturdy Biblical characters a number of books have been written, of the type of *The Rolling Wheels*, also by Cloethe.

Now Alan Paton has written a remarkable book. Some of the reviewers call it a Biblical tragedy or a Bible-like tragedy, not realizing that in a basic sense "Bible" and "tragedy" are self-contradictory terms because the Bible always means the human triumph, or the hope for triumph. The grandeur of this book, Paton's *Too Late The Phalarope*, is that it has merged the two great streams of world literature. It is Biblical; it is the story of a patriarchal, stern, Boer family in South Africa. And it is Greek; it is the story of a tragedy which seemed impossible to avoid. It is as if a tragedy by Aeschylus were written by the prophet Isaiah. There is the sweetly solemn Biblical language and the shocking sense of

inescapable fate. This combination is the source of the astounding strength of this novel.

Paton's first novel, *Cry the Beloved Country*, was mainly Greek fatalism, with a little touch of the Biblical. But now he unites two themes in equal strength, the Biblical strength of character and the Greek power of fate in *Too Late The Phalarope*.

The two protagonists are father and son in a family struggle. The old man is generally called the "oubaas," the old master. (Our English term, "boss," seems to come from the Afrikaner Boer term, "baas," the master.) He is tall, strong, silent, owner of a farm that he had inherited from five generations from his great-great-grandfather, who had made the great trek north from the lands farther south. Now the old man lives in the city, and he is really the political master of that whole section. He is stern, honorable, without much fun in him—a man of very few words. His son, Pieter van Vlaanderen, is a young man of about thirty, a remarkable young man, too. He is of the same strength as father, the same deep religious feeling, but mixed with another experience. The poetic gentleness that he inherits from his mother struggles with the stern mood that he inherits from his father. This combination of temperaments makes him confusing to the old man. The story is the story of their estrangement and their approaches to reconciliation, when the old man is going to take his boy and show him that reed bird, the phalarope. But then the tragedy intervenes and it is too late for the reconciliation, "too late the phalarope."

This young man, Pieter van Vlaanderen, was a hero in the South African army, another annoyance to his father. These old Boers disliked all co-operation with the English. They were willing that the young men should serve only in South Africa. Those that took, however, "the red oath" could

serve wherever they were sent. They were looked upon as half-traitors and sycophants of the English. Pieter took the red oath and fought all over the world and became a war hero. He had been, before the war, a great football champion; and then he was a war hero, football champion, adored by black and white, the idol of all the young people. He becomes a lieutenant of the police under an English captain and over some Boer Afrikaner sergeants.

There is the mother, of course, the old man's wife, sweet and gentle and always in the background. Also there is the old man's sister, Sophie, unmarried. She is the voice of the story. She begins it; she tells and carries it through; and she concludes it.

The story is, of course, profoundly moving because basically it is in Biblical diction, which is strong in itself, and because it portrays a Greek tragedy. The tragedy has a special power over us for a very curious reason. Generally, we modern people have lost our taste for the tragic. If Aeschylus and Sophocles and the other great Greeks wrote many tragedies, it was because they had a large audience that wanted to hear tragedy. We are different. If we try to read Dickens today with his sad little children and all their suffering, we are embarrassed by it. But in Dickens' day, and that was only a generation and a half ago, people unashamedly wept. We have developed a different emotional set-up. That, by the way, has changed the mode of public speech because we are nervous about our deeper emotions; that is why there is very little great oratory left. We are uncomfortable when our emotions are stirred. There is very little taste for tragedy. Yet precisely because that is the case, we have a hidden hunger for tragedy because, after all, it is one of the basic moods of life. There was a tragedy written last year, only one good one, *The Old Man and The Sea*—a

simple, decent personality cheated by the sharks of fate.

Some people are so stirred by this book, *Too Late the Phalarope*, that they say they hate it. But no one is bored by the book. Aristotle was an expert on tragedy because so many great, classic tragedies were written in his day, and he says that the effect of tragedy is that "it moves us to pity and to terror." Perhaps that is the effect of this strange, Biblical, Greek tragedy.

There is certainly pity in it. You feel that the misfortune need not have occurred if the old man and his son were not such taciturn characters and had not made such a hard task of the simple duty of father and son achieving comradeship. It is also a pity that those two men were subject to such black moods. If all the Boers of South Africa did not have so tense a feeling about the whole racial matter, then this sin which must occur thousands of times would not have been deemed so unforgivable that a noble character had to be destroyed because of it. The whole thing seems to be unnecessarily tragic. That is the pity of it.

This is our first reaction. And then we move into a deeper one and see that it was inescapably tragic. When we think of the scene where the drama occurs, it begins to take on the nature of implacable tragedy, precisely because it is Africa, not the United States. These Dutch pioneers could not live without the Negroes, whom they despise. There must be common labor. Someone has to go down into those deep mines in the Rand or into the diamond mines around Kimberley. They have to use the Negroes whose land it is and yet they have to keep them down and keep them separate. So the Boers always know they are living on the edge of a volcano, knowing that they are in a mood of constant tension, always at war. Thus, the personalities become sterner and harsher.

It is absurd to consider that a man like the old master and the man into which young Pieter is growing are truly the Biblical type. It is a libel on the Biblical personality. This harsh, isolated, sturdy character is not at all Biblical except for the sturdiness. That is not our father Abraham who forgave and was gentle with his nephew Lot, who wept at the death of his wife Sarah. Certainly not! That is not the patriarch Isaac, in his blind confusion, in the hands of his son and his managing wife. Certainly it is not our father Jacob, with his pain and his heartbreak when Joseph, his son, seemed to be utterly destroyed. This is a Biblical patriarch's painted caricature, in glaring, harsh colors, and all because it is Africa.

The basic Biblical character of the Boers combined unbreakable strength and unforgiving anger because they lived in a situation where there was eternal choice of life and death. A boy falls asleep at his desk and he is awakened with laughter to resume his study. The same young boy as a soldier falls asleep at his post as a sentinel and he is shot. The situation in Africa is war, a war in which there is a dread of an inevitable destruction of the handful of whites who came as interlopers into a dark continent. The danger of such a situation becoming a sort of blind fate is the real meaning of the book. In a life of danger as the Afrikaners live it, gentleness is wiped out of the human experience, and every crime inherent in the situation is punished without mercy. Life truly becomes like a Greek fate, inescapable.

But is this a picture of the world? Is there no room for the Hebraic half of the two ideas that have come down from the past? That there is fate, that there is danger, that there is a sense of approaching world destruction which harshens all our judgments, that all this is present in the modern world, we know. The confident Hebraic belief that we can en-

dure, the Hebraic confidence that man can arise from his misfortunes, the word of hope is for the moment just a still small whisper in the modern world. The old Greek dramatists are right. Tragedy is real and there come situations as come to young Pieter van Vlaanderen in which he is crushed by an inescapable fate. That is true of the individual, and even of the individual's generation. Sometimes we live in a generation when we cannot escape the tragedy of fate.

But the whole Biblical message is keyed on the sequence from generation to generation. The Biblical hope is based upon the accumulation of fragments of virtue like a coral reef built up against the breakers of the sea of history. It is true that misfortunes are often inescapable and tragedy is unavoidable. For the individual who lives in a certain age in Africa where the black and white are in this situation, nothing can be done. He is doomed. But who dares say it of society, of human society which has the elbow room of history to move in, that such problems cannot be solved? Who dares say, in the presence of new invention, that it will always be necessary to enslave a race for common labor, that the problems of back-breaking toil will not ever be solved? Who dares be certain that races or different skin color, even if they desire to remain themselves and to keep apart, cannot find a way of living together and yet keep their races intact? We are striving toward it in America. We believe that every race is entitled to equal status, and surely there is not more racial intermingling as the rights of Negroes increase than there was when the Negroes were slaves. It is still possible to attain Booker T. Washington's ideal when he said that the races should be apart as the fingers but united in work as the hand.

No one can truly say that the great social problems are beyond the power of society to solve. That is the ultimate Hebraic theme in

all of history. Both themes are right here: the Greek story in the book, and the Hebraic setting. As a Greek tragedy it is a present fact. A man was caught in a certain generation and his fate overtook him and he was crushed. But as a social fact no one should ever say of human society that man cannot arise. For a man, life is often a tragedy, but for mankind, it is never "too late the phalarope."

KIENBUSCH - DIODA

[Continued from page 7]

was the art director. There they were seen by John Flannagan, who before his death in 1942 was one of America's most sensitive stone-carvers. For some years thereafter, due to Flannagan's admiration for Dioda's talent, the young sculptor worked under his guidance and even assisted him on his larger commissions.

In 1945 Dioda attended the Barnes Foundation as a student, fulfilling a Guggenheim Fellowship of which he was the recipient that year, having been recommended by Carl Zigrosser, Henri Marceau, John O'Connor, Heinz Warneke, and the editor of Scholastic Magazines, Maurice R. Robinson. Since this time, except for the aid of an Eben Demarest Scholarship in 1948, Adolph Dioda has had to work for his living and has not always had even the minimum time which is essential to the development of his art. Today he enjoys but one day a week at his sculpture, the rest of his time being employed in breadwinning. His production is thus by necessity limited, his art deprived of its natural fulfillment and fruition.

That Dioda, like Kienbusch, is an idealist about his art, is evident in the lines he has written for the catalogue:

"Sculpture is material in space shaped by the human spirit. . .

"The material mass of sculpture is the dominating factor in formative design—

organic principles which govern the arrangement of various components into a harmonious whole. Design is fundamental since it arises from the orderliness of nature. Man himself responds consciously or unconsciously to the rhythm and unity which conditions his life. . .

"Traditions, materials, and design were the essence of John B. Flannagan's sculptural teachings. My association with him was the basis of my training and inclination in direct carving—perhaps the most archaic of all art forms. Stone and wood force one into abstraction and I have always tried to divest the form of nonessentials—a studied simplicity merged with intuitive and disciplinary action. The dictates of material relate all such glyptic expression as a primitive progression. The tangible imagery emerges through the medium fired by the triumph of spirit over matter. The fruits of my labor, devoid of narcissism and the heroic, speak for themselves."

AULD SCOTIA

WHEN he found that Pittsburgh's Scotch ancestry was not well reflected in the collections of Carnegie Library of Pittsburgh, B. V. Imbrie decided to do something about it.

First, he selected over two hundred books from his own library. Then he appealed to Captain Robert S. Cain, who added forty-four volumes. All phases of Scottish life and literature are represented.

These books are now ready for use, and bear a bookplate inscribed "In Memory of Auld Scotia."

Mr. Imbrie is also responsible for the Imbrie Memorial Collection which he established in 1937 with a gift of six hundred books dealing with World War I, and given in memory of his father, the late A. M. Imbrie, Esq.

THE NEW AVIARY-CONSERVATORY

ROLAND W. HAWKINS

SINCE the beginning of civilization mankind has derived endless hours of pleasure from keeping birds as pets. Some are valued for their beautiful plumage, others for their songs. Today we have bird fanciers whose enthusiasm is directed toward breeding certain species to obtain purer strains and specific color patterns. Birds have been kept in various types of wood and metal cages, either screened with wire or having glass fronts. In public and private aviaries, where collections of local and foreign birds are housed, the same pattern is generally followed, the cages being larger to allow more space for mixed populations.

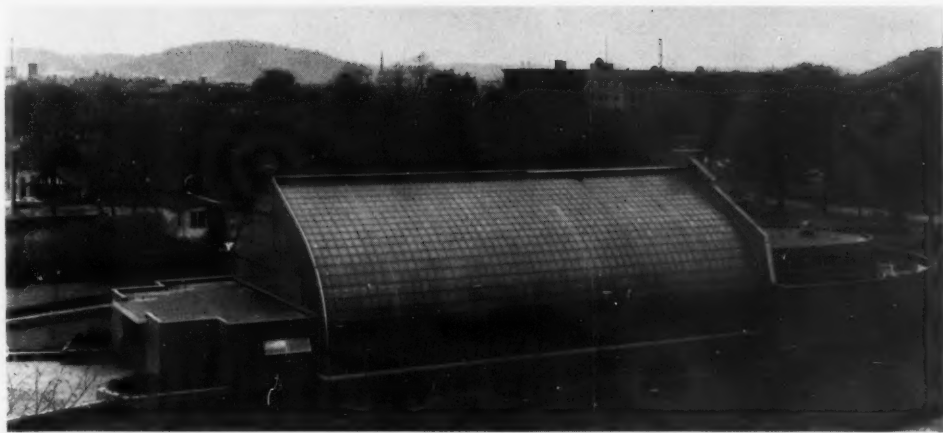
In recent years there has been a decided trend toward improved flying cages containing running water and some plant life. The cages are usually screened enclosures or glass-walled areas. Generally speaking, the larger aviaries throughout the world are nothing more than jails. Due to their powers of flight, birds are perhaps the most freedom-loving creatures on the face of the earth. To capture and confine them within the cages as we know them today, barren of life, and with little flying room, produces results that are all too apparent in the birds' condition. Fortunately there are a great many species that lend themselves admirably to cage confinement. Most seed-eating birds do well in the smaller cages, where they will sing and carry out nesting duties successfully.

In keeping with the progressive march of the City of Pittsburgh is the new Aviary-Conservatory located in West Park on the city's North Side. Here is a success story of a building, unique in design and principle, where the progress of exhibiting birds in captivity has entered upon a new era that

makes the old-fashioned cage methods seem completely antiquated.

In two large glass-domed conservatory rooms constructed of steel and aluminum, tropical birds and plants thrive in complete harmony. Without the intervention of physical barriers of screen, wire, or glass, visitors are permitted to walk in the rooms with the birds and plants, to see and study them in a natural environment. The lush tropical plants, including bamboo, different species of rubber trees, avocado, papaya, various palms, gardenias, and hibiscus, along with a myriad of other interesting tropical plants, set the stage for the many species of colorful birds selected for their beauty, character, and song. A running stream, complete with cascading waterfalls and pools, adds natural beauty as well as providing a home for numerous species of fish, other freshwater animals, and water plants. It does not require an experienced eye to see that the birds are completely happy, a condition easy to judge through their actions and appearance. Sleek with their plumage in full bloom, they are active, bright-eyed birds reflecting their boundless energy and health, with their songs and calls echoing and re-echoing throughout the rooms. The species represented by both male and female birds have all mated, built their nests and reared young successfully.

Mr. Hawkins has been aviculturist at the Aviary-Conservatory the past year. Previously for seven years he was on the Carnegie Museum staff, coming here from the National Museum in Ottawa. The same naturalist neighbor in Alberta, Canada, was responsible for his interest in birds and for that of Arthur C. Twomey, curator of birds at Carnegie Museum. The two men have made four collecting trips together to Honduras.



TROPICAL BIRDS AND PLANTS THRIVE IN COMPLETE HARMONY IN THE NEW AVIARY-CONSERVATORY

The overwhelming success of this new combination Aviary-Conservatory will undoubtedly stimulate interest in vivariums throughout the world. Now that it has been conclusively proved that birds, plants, flowers, and fish will all thrive under the same glass roof, aviaries and conservatories can unite and present a continuous cultural show-place of far-reaching educational values to young and old alike.

There were a few skeptical critics who believed a venture of this type would be doomed to failure from the beginning, their reasoning being that the birds would destroy the plant life and foul up the exhibit areas. This has been avoided by regulating the bird population and limiting those species known for their destructive tendencies toward plant life. By maintaining a balanced population in this way, plant destruction is of no significance. Once established, the plant life grows so profusely it has to be cut back from time to time. Insect pests pose another problem that can be kept to a minimum by stocking the rooms with the different species of insectivorous birds. They will keep the plants clean of mealy bugs and aphids, but the scale

insects have to be controlled manually, as poisonous insecticides would be disastrous to the bird population. The problem of keeping the foliage clean is aptly taken care of in the morning and afternoon syringing of the plants. Any bird excrement that may have spotted the leaves washes off readily.

With no need for far-reaching vision it is now possible to predict the progress of new aviaries in the future. Large conservatory-type structures will be built and planned along ecological lines by scientists representing all the fields of our natural sciences. Together they will be able to plan authentic ecological rooms of the various life zones complete with most plants and birds native to the different areas chosen. These displays will undoubtedly take the place of existing bird and plant exhibits as we know them in our zoological gardens and museums of today. In such buildings, where birds and plants can be kept under continuous observation, ecological studies of their interrelationships will advance rapidly.

Few people have an opportunity during their lifetime to visit tropical countries where, in their leisure hours they can observe

and study the flora and fauna. With such buildings as the Aviary-Conservatory within the limits of our modern cities, many of the most interesting exotic birds and plants can be studied in comparative comfort without the rigors of tropical exploration. Such things as noxious biting insects, jungle entanglements, and poisonous snakes are far away when you enjoy the thrill of watching a beautiful flame-colored cock of the rock fly from tree to tree in the new Aviary-Conservatory. Naked-throated bellbirds will awe you with their piercing calls; Cuvier's toucans, scarlet ibis, trumpeters, mormots, orioles, honey creepers are but a few of the interesting and colorful tropical species you will encounter. The banana plants will show you how bananas grow, and you can see new bamboo shoots growing twelve inches a day.

Although many of us have dreamed of such a place, the credit for seeing these dreams realized belongs to Howard B. Stewart, director of parks and recreation; Arthur R. McKennan, superintendent of administration; and Frank S. Curto, horticulturist in charge of conservatories and gardens. Their far-reaching vision has advanced methods of bird and plant exhibition to a new and higher plane.

Since the doors of the building opened on August 10, 1952, many thousands of visitors have acclaimed and voiced their enthusiasm for the new type of exhibit. Students in nature and biology classes, nature photographers, artists, young and old alike from all walks of life can spend many enjoyable and instructive hours in the new Aviary-Conservatory. It is well worth a visit.



**FOR SMOKEFREE
HOME HEATING . . .**

BURN DISCO[®]

**Available in Bulk . . . and in
Clean, Convenient Bags
. . . Ideal for Fireplaces!**

Produced by PITTSBURGH CONSOLIDATION COAL CO.
KOPPERS BLDG. • PITTSBURGH 19, PA.

ENGINEERS—SCIENTIFIC AND SOCIAL

BEN MOREELL

My dictionary defines engineering as "the art and science by which the properties of matter and the sources of power in nature are made useful to man in structures, machines, and manufactured products."

We scientific engineers have learned that our unceasing efforts to perfect this art and science are essential for the improvement of our material standards of living. And I believe that we may, with due modesty, point with pride to our professional achievements.

However, my purpose here is not to give an accounting of the good works of scientific engineers. For I believe that we should now be more concerned with a "pseudo-engineering" that is developing to an alarming extent among us—a kind of engineering which is quite different from that "science by which the properties of matter are made useful to man." I refer to the profession of "social engineering," whose practitioners are known as "social engineers."

These social engineers—who appear to be more numerous and, at the moment, far more powerful, than we scientific engineers—are dedicated to the thesis that by using the force of government mankind in the mass can be changed and molded to conform to a master plan, in much the same way that engineering materials can be processed in accordance with preconceived designs.

We scientific engineers recognize that the materials we use and the laws we follow come from the Creator—a Power of which man himself is but an infinitesimal manifestation—and that these materials may be used and these laws observed to the advantage of mankind. The "raw material" used by the social engineers is all of mankind itself—and the laws and rules which they follow come

from no source other than their desire to remold humanity in their chosen images. Scientific engineers process their raw materials to create products for the service of mankind. Social engineers use their raw material—human beings—to create products designed to serve and please their own fancy—and frequently to satisfy their craving for personal power. And often they do this by appealing to the baser traits of man—laziness, greed, selfishness and irresponsibility.

These self-anointed friends of humanity are deeply concerned about your health, your diet, your attitude toward other people, your business, and your job. In short, they believe in government-forced control of man in relation to his wages, hours, working conditions, housing, prices, savings, insurance, drinking habits, entertainment, and a host of other problems that every person must face in his daily living.

Now, I do not deny to any person the right to make any plan he chooses—whether it be a plan to fly to the moon or a plan to create a superior human being. But I do deny to the planner the right to force me, or any other person, to conform to his plan.

We scientific engineers do not need laws to force people to adopt our plans or to buy our products. I believe that each of us is willing to leave the decision to the competitive market where all persons have complete freedom to buy or not to buy, to join or not to join, to invest or not to invest.

But these would-be managers-at-large of society are not willing to extend freedom of choice to others than themselves. They must have the power of government—the police force—behind their plans or they are helpless. They know in most cases a free people

in a free market would reject their wares.

For example, I am an unwilling "stockholder" in the Tennessee Valley Authority. They claim they can "prove conclusively" that the Tennessee Valley Authority is a great financial success that regularly returns a profit to the people of America. If this is so, why do they come to Congress almost every year for additional appropriations? Why do they not offer stock in the open market where the people can have a choice?

The answer is simple: A free people would reject the stock. If this were not so, there would have been no reason to make their participation compulsory in the first instance.

Now, these social engineers may have the best intentions in the world. Their personal lives may be above reproach. Their primary motive may be only to "do good for the people." I question neither their intentions nor their sincerity. But I do question their basic belief that good can be accomplished through the use of violence. To illustrate my point, let us consider the French Revolution. The people rebelled against a government that forced them to conform to its decrees on wages, prices, profits, employment, housing, and similar matters.

Now, it would be logical to suppose that the revolters against a government of favoritism would reject favoritism and entrust their social and economic relationships to a market and a society where freedom of choice was controlling.

It is true that some effort was made in this direction in the early stages of the French Revolution. But soon there came to power Robespierre—a man of unquestioned personal integrity and habits—a dedicated humanitarian. He became the foremost "social engineer" of his day. Here is his master plan for re-creating the people of France:

"In our country," he said, "we desire to establish morality, honesty, principles, duties,

reason, contempt of vice, pride, greatness of soul, love of glory, good people, merit, genius, truth, happiness, greatness of man, generosity, strength—in short, we desire to substitute all the virtues of a republic for all the vices of a monarchy."

Who can disagree with those noble objectives? Certainly I do not, any more than I disagree with those of most of our own social planners. But Robespierre had no faith in people. He rejected any thought that the people would develop those desirable virtues by their own choice if left free to do so. So, he decided to establish virtue by the use of violence; to use the power of government to force all people to conform to his plan for making them better. He became known as the "humanitarian with the guillotine." Those who refused to conform to his concepts of morality and economic behavior were fined or imprisoned or executed.

When it came his own turn to bow to the guillotine, his defense was that of all humanitarians who rely on the force of government for the accomplishment of their good works. He said that his every act had been "for the good of the people"; that he was only trying to help them to peace, prosperity, and happiness.

And so it is with all social engineers, including Hitler, Stalin, and our own domestic brand. Hitler looked upon people as clay to be molded to his purposes. Some of this clay—human beings—did not meet his specifications. So he destroyed it in much the same

An address by Admiral Ben Moreell, chairman of the board of Jones & Laughlin Steel Corporation, before the Allegheny County League of Women Voters is here given in condensed form. An engineer for forty years, Admiral Moreell headed the Seabees in the Second World War and in 1946 administered the government-seized coal mines. He is a leader in the present religious lay movement in Pittsburgh discussed in *Reader's Digest* this month, taken from *Fortune*.

manner that a scientific engineer discards defective material. His program of social reform allowed little freedom of choice. He used the force of government to regulate wages, prices, profits, working conditions, unions, rents, housing, education, medical services, social security, production, and a host of other vital matters. And he, too, repeatedly announced that all these things were being done for "the good of all the people."

If you think that our domestic brand is any less determined than the foreign variety, just try deducting from your tax bill your share of the cost of socialized housing in America.

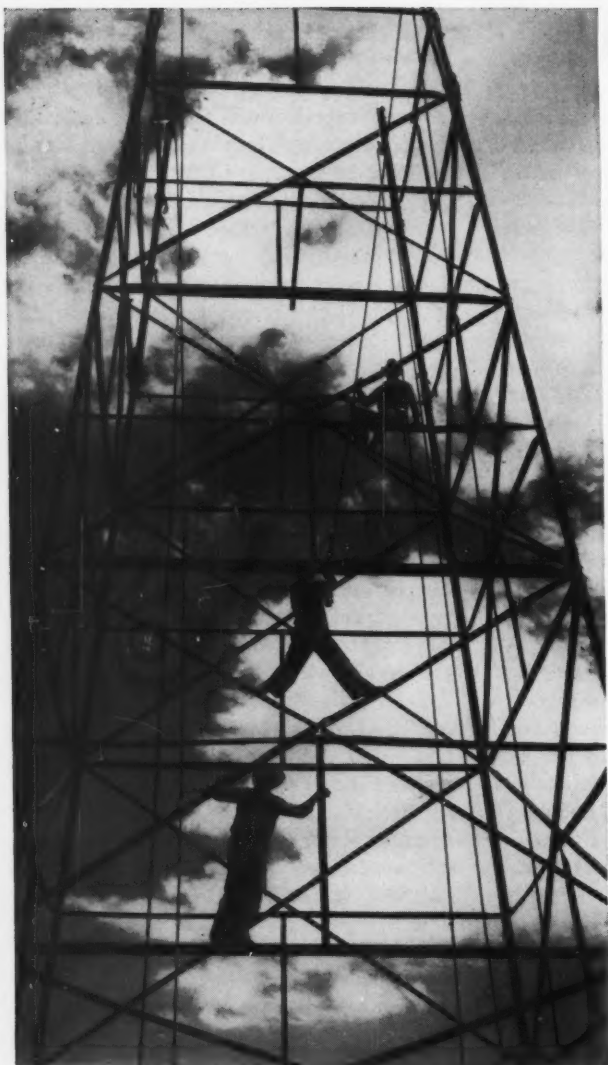
Now you may ask: Did our great religious teachers practice social engineering? Was Jesus a social engineer? I am no theologian, but here is my appraisal. Recalling that I have defined social engineers as those who would re-make mankind by using the force of government, my answer is an emphatic "no." For Jesus always appealed only to individuals. He asked that each one make a voluntary choice to follow God's way. He said to the individual, "The Kingdom of God is within you." That is, it does not lie in the group, or in the mob, or in the vote of the majority, but in the individual himself. Nor did Jesus ever appeal, or even suggest an appeal, to the force of government for the accomplishment of good works. Instead, He appealed to each person to reform himself, that he might be born again. He recognized no such thing as "group morality." Rather, He taught that each individual must eventually answer personally for his own deeds of commission and omission, from which it follows that no one can divest himself of his responsibility by hiding it behind someone else or even behind our collective agent—government.

Inequality among persons is a law of nature—a law that is just as unchangeable and

just as necessary to understand as is any other natural law, as, for example, the law of gravity. This particular law is known as the "law of variation," and from the unrestricted operation of this law comes all human progress. The law of variation permits children to be different from their parents. It permits brothers to think differently and to act differently.

The law of variation permits inventors to invent, artists to create, managers to manage, and scientific engineers to improve the material well-being of mankind. It permits each person to seek a job or profession which is most suited to his natural talents and his desires. It encourages a voluntary division of labor, with resulting maximum efficiency and greater prosperity for all. Without this variation—this unequalness—our social structure would be similar to that of an anthill or a beehive, where each member is born to do a certain predetermined job, which he does with blind allegiance to his society and with no consideration of personal interests or preferences.

The slogan of the social engineer is "equality," and the tools he proposes to use to bring this about are the compulsions and prohibitions of government. But what does he mean by equality? Certainly I am not equal to anyone else. I frequently meet persons who are my superior in intelligence, in morality, in health, and in material possessions. By equality does he mean that we should all have equal intelligence? If so, his arguments should be directed to God. If not equality of intelligence, does he mean that one of the most important by-products of intelligence—material possessions and scholarly achievements—should be equalized? Or, if he merely intends that some degree of equality of attainment should be achieved, just what degree does he have in mind? If his concept of equality is what he chooses to



Photo—Standard Oil Co. (N.J.)

THEY WORK HIGH TO DIG DEEP

Steel derricks like this symbolize one of America's most vital defense treasures . . . oil. To help bring up the "black gold" from its ancient, miles-deep resting places, U. S. Steel makes drilling rigs, steel drill pipe, casing and tubing, cement, pumps, wire lines, and tough alloy steels for the drilling bits that can bite through the hardest rock.



UNITED STATES STEEL

call "adequate" housing for all, then does not the same principle apply to adequate clothing, food, medical care, entertainment, education, and work for all? And should we not have adequate religious training for all? Surely he does not intend to leave that vital subject to chance! In due time I am quite sure that he will get around to controlling that, too.

In my opinion, the greatest evil of our times is that so many of us are trying to impose on others our ideas as to how they should live their lives. And when they fail to behave as we think they should, we are tempted to resort to coercion—acting through our agent—government. We apparently see no incongruity in the question, "How can you do good for the people if you just let them alone?"

Now, compare the remarkable progress of the free American Negro to the lack of progress of the American Indians who have been made wards of the government; who were given state-guaranteed "security" instead of freedom with responsibility. In 1862 most American Negroes were slaves. Today they are as self-supporting and responsible as other American citizens. And in the meantime the Indians, as a group, have become less self-supporting and more dependent on government. It has even been claimed that many thousands of Indians will die of starvation unless the government feeds them. If this is true, why is it so?

I am aware that many social engineers justify their projects by pointing with horror to some instances of the misuse of human and natural resources in the market economy as it developed in the Western World. I freely admit and decry those abuses. My studies indicate that they were possible only because one group of citizens was able to obtain special favor from government at the expense of others—i.e., government failed in its

basic duty to protect the rights of all citizens equally. However, I see no justification in such past errors for setting up other privileged groups and thus prolonging this process which has proved so corrosive to the public morals.

I am sure few will deny that, over the years, there has been a steady, substantial, and voluntary improvement in our social consciousness and behavior. I hold that our sole hope for continued progress in this area lies in the improvement by the individual of his own moral stature so that he will know what is right and want to do it, voluntarily, not by granting, by votes or otherwise, ever-increasing power and dominion to social engineers to regulate and control our lives, our morals, and our property. That we are justified in expecting even greater developments in morals is evidenced by the current tremendous outpourings of financial and other support for our churches, our charities, our educational institutions, our hospitals, and many other benefactions. The total of the new contributions each year, i.e., not including income on investments, is now estimated to be well in excess of four billion dollars! There is no dearth of beneficence here. Our great error is a lack of confidence in the voluntary acts of free people.

A philosopher friend recently summarized this subject in the following cogent words: "An incalculable amount of harm has been done by those who have gone forth to reform society. As a matter of fact, there is no way of reforming society except by making individuals better. And no one can make individuals better except the individual himself. If you want to be a reformer, reform yourself. That will keep you busy for a while and lend encouragement to others. Then, when there are significant numbers of transformed individuals, society will be reformed, but not before."

NO LOGS AT LOGSTOWN

Why Fort Duquesne Was Built at The Point

DONALD H. KENT

Two hundred years ago, when the French were planning their occupation of the Ohio country, they did not originally intend to locate a fort at The Point, where the Allegheny and the Monongahela join to form the Ohio River. The site which they chiefly considered for Fort Duquesne was Logstown, the Indian settlement and trading center some eighteen miles down river from the Forks of the Ohio. If the French had carried out their original intention, the place we should now associate with Fort Duquesne would be Ambridge, and not The Point at Pittsburgh.

Today it may seem that The Point was the obvious site for a fort to control the main waterways of the upper Ohio region. However, the Marquis Duquesne, governor of New France, probably had little knowledge of this location, and could hardly have realized its importance when he made plans in the fall of 1752 for the Ohio expedition. To him and to his advisers, the only place of any importance in the entire region was Logstown, which the French called by the Indian name Chiningué.

This multiple Indian village and trading post had been attracting the attention of the French for a number of years, and it had already figured in the plans for extending their dominions in North America. Celoron de Blainville had visited Chiningué in 1749, on his expedition to renew French claims to the Ohio valley by planting lead plates. Celoron had observed how Logstown had drawn together a number of Indian groups, to trade with the English. Logstown or Chiningué, he saw, was the chief center of English trade and influence in the Ohio valley. This was the

place where the French had to establish themselves, it seemed, if they were to win the Ohio valley for France.

First, they attempted to counteract the influence of the British traders upon the Indians of Logstown, by sending French traders there to compete with the traders from Pennsylvania and other British colonies. In 1750 Philippe Thomas de Joncaire, one of their ablest Indian agents, was sent to establish a trading post at Chiningué. In the following years a number of French traders were officially licensed to trade there. Before this, traders had been forbidden to go to the Ohio for fear they might get involved in contraband trade with the English. Now, because they hoped to get control of the Ohio as a means of communication between Canada and Louisiana, the governors of New France encouraged traders to go there.

Louis Boucher de Niverville, Sieur de Montisambert, and Philippe Dagneau, Sieur de la Saussaye, were among the traders who hired men to go with them to "Chinaingway" and elsewhere on the Belle Rivière, the French name for the Allegheny and Ohio rivers. Montisambert, La Saussaye, and the others were the French competitors of George Croghan, John Fraser, William Trent, and other Indian traders from the British colonies. Their trading operations at Chiningué were the first step in the imperial project to make the Belle Rivière part of New France.

It soon became apparent that trade alone would not be enough to win the Ohio country for France. Their British competitors were too numerous and too keen, British prices were usually lower, and the Indians showed

an annoying preference for British goods. The only thing left was to use armed force. In the spring of 1753, the French sent a military expedition from Canada to seize and occupy the Ohio country, fortifying its key points. Naturally, Governor Duquesne thought of Chiningué, where the French had tried to gain the region by persuasion and trade, as one of these key points.

In October 1752 François Bigot, the intendant who was Duquesne's partner in ruling New France, had reported that the fort on the Ohio would be located either "at the Written Rock (McKees Rocks) or at Chiningué." In later letters, however, Governor Duquesne spoke only of the "fort of Chiningué." Logstown remained the prospective site of Fort Duquesne, until a short time before it was built.

Logstown was still the ultimate destination of the French army when an advance party commanded by Boishébert landed at Presque Isle in May 1753, and began to build Fort Presque Isle at what is now Erie. When Marin, the commander-in-chief, arrived in June to complete the work, to transform the old Indian trail from Presque Isle to Le Boeuf Creek into a military road, and to build Fort Le Boeuf at present-day Waterford, as a base for his descent of the Belle Rivière, Logstown was still his objective. He even had the trader Montisambert come to Presque Isle in June, to report on the situation at Chiningué.

If Marin had been able to accomplish what he had set out to do in the campaign of 1753, it seems likely that he would have proceeded to build Fort Duquesne at Logstown. But that year the French army could go no farther than Fort Le Boeuf. A dry spell made the streams too shallow to float their pirogues, and disease broke out among the troops. In the fall the bulk of the French forces had to be sent back to Canada to recuperate, and Marin himself died at Fort Le Boeuf in October.

This delay to Governor Duquesne's plans gave him a chance to reconsider the location of the fort which would bear his name.

But Governor Duquesne was not on the ground, he could not see for himself the advantages of The Point, as could a young Virginian who passed by the Forks of the Ohio, late in November, on his way to carry a notice of trespass from Governor Dinwiddie of Virginia to the French commander at Fort Le Boeuf. George Washington noted in his Journal that this place was "extremely well situated for a Fort." After delivering his summons to Legardeur de Saint-Pierre, Marin's successor, and returning to Virginia, Washington gave the Journal of his wilderness adventures to Governor Dinwiddie, who ordered it published. His suggestion as to the advantages of The Point doubtless influenced the location of the Virginia fort which was begun there in March 1754, but Washington's description could not have come to Governor Duquesne's attention in time to change his decision to build his fort at Logstown.

The Governor of New France was probably getting similar information from other sources. In December 1753, when he assigned Contrecoeur, the commander of Fort Niagara, to take over the command in the Ohio country from Legardeur de Saint-Pierre, he did repeat his earlier instructions to Marin, "I destine

Mr. Kent is associate state historian and has helped prepare or edit many publications of the Pennsylvania Historical and Museum Commission. A native of Erie and graduate of Allegheny College, he is associate editor of *Pennsylvania History*, the quarterly journal of the Pennsylvania Historical Association. This article is based on research for *The French Invasion of Pennsylvania*, a pamphlet soon to be published by the Commission.

Queried about his spelling of "Théya8indéoguin," Mr. Kent explains: "The French used an '8' to express an Indian sound for which there was no equivalent in their alphabet. The English usually expressed this sound with a 'w.' How thankful we can be that the river got a simple name like Monongahela!"

you to take possession of the Belle Rivière, where you will have Fort de Chinengué built." But within a month Governor Duquesne began to waver. In a long letter of January 27, 1754, he told Contrecoeur, "Hasten your advance and go build Fort Duquesne at Chinengué or thereabouts, wherever the place seems to you most advantageous." Logstown was now only an optional site; the commander in the field could use his judgment about locating the fort there or in some other place, if he thought it more suitable.

Governor Duquesne even suggested the Forks of the Ohio as a more suitable location, in these words: "If it is true that there is a river six leagues this side of Chinengué which they say is the usual route of the English who come from Philadelphia, you will place the fort at that spot to bar their passage and to block their trade." He went on to point out another advantage of this site: "I have been assured, moreover, that another advantage would result from placing the fort within reach of this river, in that Chinengué is almost devoid of wood, and there is plenty there, all of which has decided me to make this change which seems to be advantageous in every way."

The Governor had begun to realize that The Point had its advantages, that it provided a better location for a fort to halt British traders, and perhaps a British army. But he had not made a definite decision, for Contrecoeur's official orders, dated the same day, January 27, 1754, instructed him "to enter the Belle Rivière with the detachment he commands, to march toward Chinengué where he will have a fort built, of which he shall have command."

Sometime in late December 1753, Legardeur de Saint-Pierre had sent a French officer named La Chauvignerie with a party of thirty men to establish an advance post at Chinengué. La Chauvignerie, who knew the

Iroquois language, was to talk to the Indians of Logstown, and try to persuade them to accept the French occupation without open hostility. He was also to have his men cut and gather timber for the projected fort, so that when the main force arrived in the spring, construction could be started immediately. A similar advance party under Boishébert had prepared for the building of Fort Presque Isle, the previous May.

But La Chauvignerie's reports were not encouraging. He wrote Legardeur de Saint-Pierre on February 10, telling of his arrival at Chiningué on January 16. Then, he said, "The Indians showed me a place where I could set up a cabin to shelter myself and my detachment from the cold." But the lack of wood, which Duquesne had already mentioned, was a source of discomfort to him: "The prevailing scarcity of wood in this place exposes us all to the harshness of the weather."

La Chauvignerie returned to the subject of lumber: "As for the wood which you tell me to have cut in the greatest amount possible, I can assure you, Sir, that there is not a single piece of wood worth sawing in this region. I am using several walnut saplings to make planks and boards to house us." The Indians did give the French permission to build defenses around their cabins, for La Chauvignerie remarked, "At this moment comes one of the principal Iroquois chiefs on behalf of the village to allow me to make a slight entrenchment, to shelter myself from attack by the English." The defenses which he erected were, technically, the first French fortification on the Ohio River, two months earlier than their great fort at the Forks.

But the lack of lumber still troubled the French officer: "The difficulty I find at present is the lack of piles, which are extremely rare, or rather there are none at all."

The Indians and the traders must have used

up all the timber for miles around Logstown, both for building their cabins and for firewood. Obviously, it would be troublesome and time-consuming to build a fort in an area where wood was scarce and where it must be brought a long distance. It would be better to look for another site for Fort Duquesne.

Soon a Virginia detachment began to erect a small fort at The Point, in accordance with George Washington's recommendation. Thus the British focussed attention on the desirability of this site. On March 6 La Chauvignerie sent out a scouting party under St. Blin "to the mouth of the Rivière de Thèya8-indéoguin to make a thorough examination of the establishment which the English are making there." La Chauvignerie reported, "They noticed a building there which was almost finished and which is to serve as a storehouse." St. Blin added, in a separate letter, "Because of the distance, I could not tell in what manner they were constructing their fort, since it was still only marked out, according to the report of the Indians."

News of this English fort aroused Governor Duquesne's anxiety. On April 15 he wrote Contrecoeur, "It appears that the English are planning to make an establishment at the mouth of the Rivière de Thèya8-indéoguin (The Monongahela), since there is already a storehouse built there. You must hasten, Sir, to interrupt and even destroy their work from the start, because their consolidation would involve us in a siege and probably in a break, which it would be wise to avoid, considering the bad state of the King's finances.

Governor Duquesne had no way of knowing that, at the time he wrote these words, Contrecoeur and his army had almost completed their voyage down the Allegheny River. The next day, April 16, Contrecoeur approached the unfinished English fort, and began to negotiate with the little garrison.

They surrendered on April 17, and Contrecoeur and his army took possession of The Point. On May 11, Governor Duquesne congratulated his commander, "At the sight of you and without firing a shot, the English have withdrawn, looking foolish, and in less than an hour's time you have become master of the battlefield." He was especially pleased that "nothing has occurred which would resemble an act of hostility," and also that Contrecoeur had found "a good supply of posts and beams" there, "because the English are good judges of wood and excel in workmanship." Contrecoeur built his fort, Fort Duquesne, at the place where the English had begun, making use of their materials and half-finished buildings in the structure of the greater fort.

Today it is hard for us to imagine that Fort Duquesne could have been built anywhere else than at The Point. The matchless geographical advantages of the site at the Forks, with the rivers protecting all but one side of the fort, with command of water and land avenues of communication in several directions, make it appear to be an inescapable choice. If the French had not realized its value immediately, the example of the English should have pointed it out to them. But good reasons and good examples are not always effective.

Contrecoeur's official orders had instructed him to build Fort Duquesne at Chingué. An advance party had gone ahead to cut and collect wood for this fort, but reported a scarcity of wood there. It seems not unlikely that this one practical and prosaic reason may have kept the French commander from building Fort Duquesne at Logstown. If this is true, Fort Duquesne, the greatest of the French forts in western Pennsylvania, was built at The Point, and became part of the historical heritage of Pittsburgh, because there were "no logs at Logstown."

"The Ancient and Modern Art of Glass"

"The Art of Glass, being one of the Most Noble and Curious of all other Arts, and the Wonderfulness of it . . . appearing so Curious and Entertaining, chiefly engaged my thoughts in the Study of its Principles, and to penetrate into the most hidden Secrets of it."

Such were the thoughts of an author written over two and a half centuries ago on the "Art of Glass." Since then man has indeed been penetrating into the "most hidden secrets" of it.

In the laboratories and plants of the Pittsburgh Plate Glass Company, scientists have discovered many of the secrets of this art. The ancients would be amazed at such products as Solex heat-absorbing glass or Herculite heat-tempered glass.

Pittsburgh Plate's research will continue to probe this ancient but ever-new Art to provide us with glass products designed for better living.



PAINTS • GLASS • CHEMICALS • BRUSHES • PLASTICS • FIBER GLASS

PITTSBURGH PLATE GLASS COMPANY

IN CANADA: CANADIAN PITTSBURGH INDUSTRIES LIMITED

COLLECTORS CORNER



MRS. MARION BALL WILSON, of Zelienople, Pennsylvania, is a second-generation doll-collector. Her hobby began some twenty years ago when her mother, also a lover of old dolls, sent her a doll from the Philadelphia Antique Show. She later learned that it had been manufactured by Ludwig Greiner, who secured the first American patent for a doll in 1858.

Her collection now numbers over six hundred, of which some two-thirds are antique dolls, and the remainder handcraft and nationality dolls. The interest has led into all sorts of ramifications, for Mrs. Wilson has shown her dolls and talked about them before sixty-one women's clubs, church and Girl Scout groups, as well as two colleges. She has written on the history of dolls for *Practical Home Economics* magazine and for *The Pennsylvania Dutchman*. Recently she was featured on the National League of American Pen Women's radio program. She is president of the Pittsburgh Doll Club, which was hostess last summer to the fourth annual convention of the United Federation of Doll Clubs. And after the first of the year, with several other doll-fanciers working under the aegis of L. Swauger, Museum curator, she will begin cataloguing some three hundred dolls of many countries recently presented to Carnegie Museum in memory of Mrs. Elizabeth Holmes McLeod. The present exhibit of early American dolls now on display in the Museum was arranged by several of these doll-fanciers.

Her oldest dolls are two "coffin babies," unearthed from ancient children's graves. One is an eighth-century burial piece from central Peru. It is less than 3 inches tall, of red clay without arms or legs, the painted features and decorations still bright. The other was found at Point Hope, Alaska, by a research group from Smithsonian Institution, believed to be fifteenth century. It is of carved ivory, 2 inches tall, with arms and legs indicated and incised facial features.

The early Americans whittled a so-called "potato-masher" figure with candlewick arms, or made a "stump" doll of a knot of wood smoothed into shape, rag legs and arms attached. Records show that a rag doll arrived on board the *Mayflower*, although most collectors associate with that period a wooden doll called a "penny" or "stick," this being a peg-jointed doll with a round or egg-shaped head and a stolid Dutch face. Queen Victoria loved this type of doll and dressed many of them in swatches of material secured from visiting nobility. Her collection is on display at the Victoria and Albert Museum in London. This summer Mrs. Wilson secured two dolls from this famous collection.

Mrs. Wilson herself used dolls to illustrate her lessons in textiles and costume history at Zelienople High School, when she returned to teaching during the Second World War. The use of dolls as a record of fabrics and styles is a very practical one, as they were really the forerunners of present-day fashion models and illustrations. A century before Columbus discovered America, Queen Isabella of France sent to the English Queen a life-size figure dressed in the prevailing style of the French court. This gift was called a "fashion baby," and she made her debut with a complete wardrobe and many elabo-

rate accessories. Only royalty could afford to exchange "fashion babies" until smaller and cheaper dolls were made, first in Germany, then in France and England. During our Colonial period lady dolls of moderate size, in papier-maché, china, and bisque, carried the fashion news to America.

Our modern composition dolls can trace their ancestry back to 1800, when papier-maché was first used to fashion doll heads in Germany. Eventually these heads were covered with a thin coating of wax to make them appear more lifelike. The china doll came here from German toy-makers by the tons from 1850 until the first World War.

One of Mrs. Wilson's prize possessions is a Schoenhut all-wood doll, made in Philadelphia in 1911 for the granddaughter of Albert Schoenhut, a prominent toy manufacturer. The granddaughter Dorothy, later a classmate of Mrs. Wilson's at Drexel Institute of Technology, gave her this boy doll from her childhood, along with its story. Her three-year old brother had broken too

many lovely German bisque dolls, so Grandpa produced a doll that couldn't be broken. The Schoenhut dolls were the finest wooden dolls of our century.

An enthusiastic collector of Pennsylvania Dutch folk arts and crafts, Mrs. Wilson feels that her dolls are "at home" in a farm house furnished in rural Pennsylvania primitives.

Her most recent acquisition is "Sara Elizabeth Ott," a doll authentically dressed in a duplicate of the costume worn by the Harmonite women who settled in Butler County in 1803. The dress and bonnet are of silk manufactured at Economy under the direction of Gertrude Rapp, a granddaughter of the head of that unique settlement, the first communal experiment in this country. The silk was part of Grandmother Elizabeth Ott's shawl and dress, she being a teacher and then storekeeper for the Society at Economy.

Many of Mrs. Wilson's dolls are almost personalities, as well as examples of crude or fine craftsmanship reflecting the daily life of a specific time and place.

ART AND NATURE SHOP . *Carnegie Institute*

- A is for **art portfolios** of paintings by Renoir, Manet, Toulouse-Lautrec, and others
- B is for the **bird game** called Nature Wheel
- C is for **Cantini ashtrays** and **tiles**—welcomed by any homemaker
- D is for **dolls** and **drums** made by our native Indians
- E is for **Egyptian** and we have a series of pamphlets on these early people
- F is for the **Field Guides** to the birds, mammals, insects, and shells
- G is for **giant postal cards**, we'd like you to see

We can't go through the alphabet, but welcome you to browse through the Art and Nature Shop and see the rest of the interesting items we have for sale.

SPRING HOBBY CLASSES

PAINTING

BEGINNERS DRAWING AND PAINTING

Monday afternoon	E. P. COUSE
Wednesday afternoon	E. P. COUSE
Wednesday afternoon	ROY HILTON
Wednesday evening	MAVIS BRIDGEWATER
Friday evening	DANIEL KURUNA

INTERMEDIATE DRAWING AND PAINTING

Monday evening	DANIEL KURUNA
Thursday evening	MAVIS BRIDGEWATER

ADVANCED DRAWING AND PAINTING

Monday afternoon	E. P. COUSE
Wednesday afternoon	E. P. COUSE
Friday afternoon	EMILY SIGAL SINGER

PRINCIPLES OF COLOR AND DESIGN

Tuesday evening	JOSEPH C. FITZPATRICK
-----------------	-----------------------

PORTRAIT AND FIGURE DRAWING AND PAINTING

Thursday afternoon	ROY HILTON
Thursday evening	ANGELO DiVINCENZO

WATER COLOR

Tuesday evening	RAYMOND SIMBOLI
-----------------	-----------------

NATURAL HISTORY

NATURE RECREATION

Monday evening	ROBERT CHEMAS
----------------	---------------

PHOTOGRAPHY

BEGINNERS FLASH AND COLOR PHOTOGRAPHY

Monday evening (7:30-9:45)	JAMES W. ROSS
Thursday evening (7:30-9:45)	JAMES W. ROSS

ADVANCED AMATEUR PHOTOGRAPHY

Wednesday evening	ELTON L. SCHNELLBACHER
-------------------	------------------------

PORTRAIT PHOTOGRAPHY

Friday evening	EDWARD V. VITARELLI
----------------	---------------------

CRAFTS

WEAVING

Wednesday evening	LOIS I. CLIFFORD
-------------------	------------------

SPRING CALENDAR OF EVENTS

REGISTRATION	January 27, 28, 29
CLASSES BEGIN	February 1
EASTER HOLIDAYS	April 12-18
END OF CLASSES	April 30

TUITION RATES—12 WEEKS

	<i>Society Members</i>	<i>Non-Members</i>
ALL CLASSES WITHOUT MODELS	\$14.00	\$19.00
CLASSES WITH MODELS	19.00	25.00
LABORATORY FEE—WEAVING	5.00	5.00
DEPOSIT ON WEAVING LOOMS	10.00	10.00
CLASSICAL BALLET	19.00	19.00

Class hours unless otherwise indicated:

Afternoon 1:30 to 4:15; evening 7:00 to 9:45 o'clock

JEWELRY AND METALCRAFTS

Wednesday afternoon	JAMES E. FRAPE
Wednesday evening	JAMES E. FRAPE

SCULPTURE

Tuesday evening	EUGENE GITTINGS
-----------------	-----------------

INTERIOR DESIGN

Friday evening	PAUL A. PLANERT, JR.
----------------	----------------------

DANCE

CLASSICAL BALLET FOR CHILDREN

3-5½ years	Tuesday afternoon—2:00
5 - 8 years	Tuesday afternoon—3:00
8 -10 years	Tuesday afternoon—4:00
10-14 years	Tuesday afternoon—5:00
	KARL HEINRICH

CLASSICAL BALLET FOR ADULTS

Wednesday evening (8:00-9:00)	KARL HEINRICH
-------------------------------	---------------

FLOWER ARRANGING

Friday evening	Mrs. JAMES M. SHILLIDAY
----------------	-------------------------

MILLINERY

Tuesday evening	M. JANE HENDRICKSON
-----------------	---------------------

IN PITTSBURGH'S NEW HORIZON



Complete banking
and trust services

FIDELITY TRUST COMPANY

Main Office: 343 Fourth Avenue

Western Savings Office: Oliver Building

Butler Office: 101 North Main Street, Butler

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Established
1886

ART AND NATURE BOOKSHELF

VAUGHAN GARWOOD

CONSERVATION LAW AND ADMINISTRATION

By WILLIAM F. SCHULZ, JR.

The Ronald Press Co., New York, 1953

596 pages (\$10.00)

SOME months ago when the Museum's DEADLINE FOR WILDLIFE exhibit was still in the story-conference stage, one member of the committee reinforced a plea for clarity and explicitness in presentation by citing a miniature public-opinion poll he had personally conducted.

"What does 'conservation' mean to you?" he asked a fledgling high-school graduate.

"I'm not quite sure," the youngster confessed, "but I know *everybody should*."

In defense of unindoctrinated teen-agers and whoever else thinks of conservation as something vague yet praiseworthy, it must be admitted that even the experts disagree. Webster, for example, gives as the primary meaning of the word "a conserving, preserving, guarding, or protecting; a keeping in a safe or entire state; preservation." In effect, practically hoarding. At the opposite end of the gamut is a recent definition interpreting conservation as "the kind of resource use which results in the greatest good for the largest number of people for the longest time." Between these two extremes lies the whole history of man's stewardship over Nature's gifts.

Part of this story, the part that concerns "renewable" resources such as land, water, and wildlife, is the subject of a critical study published last November under the joint sponsorship of the Conservation Foundation and the University of Pittsburgh School of Law. Neither the title (*Conservation Law and Administration*) nor the price (ten dollars) is likely to start a general stampede on the book-

stores. In fact, nobody would be more surprised at such a development than the author himself, William F. Schulz, Jr., professor of law at the University.

"This is one book they'll never make into a movie," he acknowledges, with more of an ocular twinkle than is common among the disciples of Blackstone. "It's strictly a legislative manual, and we don't expect it to turn up on any best-seller lists."

Experienced as he is in the pitfalls of testimony, Professor Schulz gives himself away the minute you get him talking about his book. Even though he carried the burden of responsibility and saw the job through from start to finish, he uses the editorial "we" by way of tribute to the Foundation, the School of Law, and the three research fellows who make up his legal task force—John Deasy, Tadeusz Korsak, and Donald Moritz. His disclaimer of any popular appeal in such a book further reveals him as that rarest of literary oddities, the overmodest author.

Although primarily a reference work for specialists, it contains material of vital concern to hunters, fishermen, industrialists, and all proponents as well as practitioners of conservation, a category that theoretically should include everybody. Open the book at almost any page and you can see that it was edited with this larger public in mind. The jargon of jurisprudence, together with all hereditaments and appurtenances thereunto appertaining, has been forsworn in favor of a clean-cut narrative style unadorned by anything more rococo than an occasional *inter alia*. References to literature cited in the text are listed at the end of each chapter, out of consideration for readers who are allergic to footnotes. A comprehensive index, one of the

hallmarks of good editing, is appended at the back of the book. Even stronger evidence of the author's attitude toward the lay reader is his opening chapter, an introductory survey in which the classic injunction to "start where your audience is" has been taken to heart with commendable results.

Concerning his own achievement Professor Schulz may incline to understatement, but when he gets started on conservation in general it's a different matter.

"Mention natural resources to the average person and he thinks you're letting him in for something dry and academic," he told a colleague recently. "People forget that it can be and has been a fighting proposition. Blood was being shed over the enforcement of the game laws right here in Pennsylvania only a couple of generations ago. One year opponents of the new legislation expressed their disapproval by shooting at fourteen game protectors, hitting seven of them and killing four." He explained how even with such indifferent marksmanship some large gunpowder manufacturers, the President of the United States, the Black Hand Society, and numerous others got involved before the Game Commission mortality rate could be brought back to normal—one of several spine-chilling stories told at greater length in *Conservation Law and Administration*.

As befits a project undertaken in the name of a fighting tradition, this book pulls no punches. Loopholes, inconsistencies, flaws of all kinds in our existing laws and administrative machinery are exposed just as candidly as the rosy side of the picture. The result is not merely a manual of ways and means in conservation today, but a detailed diagnosis and prescription for tomorrow.

Anyone who reads it will be surprised to learn that the author's familiarity with Pennsylvania is a distillation of recent vintage. Born and reared in Illinois, he served four

years there as assistant attorney general after receiving his law degree from the University of Illinois. Before joining the Pitt faculty in 1949 he had taught in two other law schools and been a member of the judge advocate general's staff during the second World War, with the rank of major. Although the book just published is his first, he has been editor of the *Administrative Law Bulletin* and a contributor to various legal journals.

The Professor is quick to disavow any expert knowledge of conservation as a background for his authorship. "Somebody had to ride herd on this project, and I got the job," he says. "I have concentrated on constitutional and administrative law, though, as well as the law of property." How neatly these specialities dovetail into the jigsaw puzzle of conservation can be judged from the organization of the report. Following the summaries of state and federal statutes affecting game, fish, water, forests, and soil is a chapter on conservation education and another on legal devices for putting plans into action. The final twenty-one pages are given over to a Model Act for conservation administration. This is the brass-tacks part of the book, a suggested solution to the manifold problems of ambiguous legislation and overlapping jurisdiction posed in the preceding chapters. The inclusion of an actual working pattern for the guidance of any and all conservationists is especially welcome in a pioneer publication, the first comprehensive analysis ever made of a state's conservation laws.

"One reason Pennsylvania is good material for a pilot study of this kind is that so many

Miss Garwood is staff writer at Carnegie Museum.

Conservation Law and Administration was prepared with the aid of an advisory committee on which M. Graham Netting, acting director of the Museum, served as one of eight members. Neil D. Richmond, of the section of herpetiles, is also mentioned by the author in his prefatory acknowledgements.

of the early battles over conservation were fought out here," Professor Schulz emphasizes. "Most of what we know today we owe to the giants of the past, men like the late John M. Phillips who held out for what they believed in even when the going got rough. Then, too, Pennsylvania has had to deal with about as wide a range of resource problems as any state could possibly face. Our variety of land types, our high industrialization and mixture of populations add up to a real challenge."

What phase of the problem offers the greatest challenge right now?

"I'd say it was education," Professor Schulz declares. "That may sound like occupational bias on my part, but it makes sense when you consider our form of government. In a dictatorship you can make people practice conservation at the point of a gun. In a democracy it's up to the individual, and no individual can be expected to make an intelligent choice till he knows what alternatives are open to him."

In *Conservation Law and Administration* the chapter on education opens with a critical analysis of the extent to which conservation is taught—or by-passed—in the public schools and colleges of the Commonwealth. The author notes significantly that the American Association of School Administrators devoted the whole of its 1951 *Yearbook* to this one subject, and warned that the prosperity and welfare of the entire nation will soon be seriously threatened if something is not done.

"But let's not forget that formal education is only the beginning. Even if we could revise all the curricula today and raise up a

whole new generation of conscientious conservationists, there'd still be the old-timers to think of—farmers, lumbermen, sportsmen, and city folks who just don't realize what's been happening to our natural resources during their own lifetimes."

At last the Professor seemed to be on the verge of commending his book to the general public. Once again, however, pride of authorship failed to assert itself.

"I'm talking about the ordinary fellow, the one who reads the paper and goes to the movies and watches TV," he said. "He doesn't want a reference book, but he will sit up and take notice if you give him something eye-catching with most of the technicalities ironed out. Things like this new wild-life show at the Museum—I'd say that's definitely on the right track."

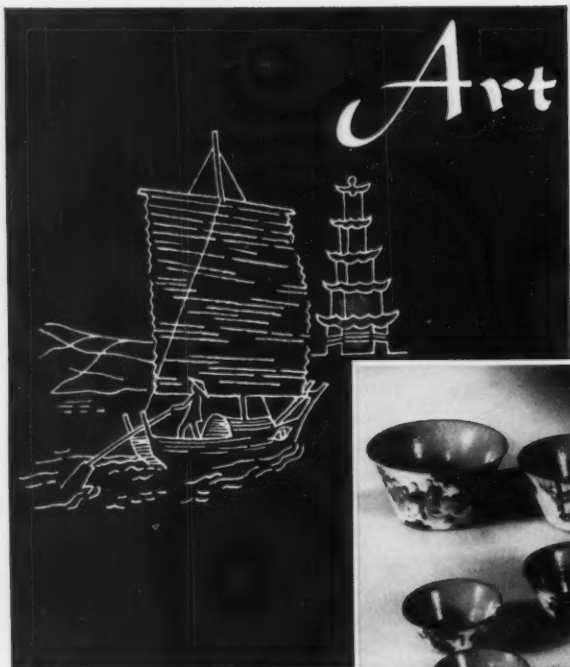
In the end there was nothing for it but to come right out and ask him if he wasn't going to recommend that everybody read *Conservation Law and Administration*.

"Some of my fellow-professors took me to task when it came off the press in November, for not trying to get it into the Christmas trade," he recalled. "I told them to go ahead and promote it if they wanted to—as a gift for 'the man who has everything.'"

The prospect of a mass audience for the new publication seemed to be approaching zero when one or two professional idea-scavengers who had been hovering in the vicinity were seen to depart with an unmistakable gleam in their eyes. It will surprise nobody but Bill Schulz if the next exhibit or popular pamphlet on conservation bears at least a family resemblance to his book.



Art for the table



Originals Carnegie Institute

This nest of eight bowls, so formed to fit one within another, is a delightful example of Chinese porcelain.

For centuries the Far East guarded the secret of producing this type of tableware. The mountains from whence came the fine, white clay called kaolin—the vital ingredient of this non-porous, rather translucent pottery—were far inland, away from foreign eyes. Porcelain or “china” was shipped to Europe via the trading companies; but it was not until the seventeenth century that a German alchemist solved the mystery of this special clay, and competition for the Chinese began.

These miniature bowls, the smallest of which is only $1\frac{3}{8}$ inches in diameter, carry a fascinating report of Chinese domestic life on their painted sides. Their inner surfaces are covered with a lustrous turquoise glaze.

The set dates back to the K'ang Hsi dynasty. K'ang Hsi was the Louis XIV of the Middle Empire, a patron of the arts, who kept his potteries working at top speed. According to many critics, his was the “golden age” of Chinese porcelain.

H. J. HEINZ COMPANY



BOARD OF TRUSTEES

The following thirty-six trustees serve both Carnegie Institute and Carnegie Institute of Technology, and eighteen of them (starred) are also trustees of Carnegie Library of Pittsburgh. Their committee memberships are indicated.

EDWARD DUFF BALKEN
Fine Arts.

JAMES H. BEAL
Reed, Smith, Shaw & McClay. *Fine Arts.*

FREDERICK G. BLACKBURN
Vice President, Mellon National Bank and Trust Company. *Museum, Tech, Auditing, Advisory.*

WALTER J. BLENKO
Blenko, Hoopes, Leonard & Buell. *Chairman, Executive Committee, Carnegie Institute of Technology; Finance.*

*JAMES M. BOVARD
President, Carnegie Library, Carnegie Institute; Chairman of the Board, Carnegie Institute of Technology.

*ARTHUR E. BRAUN
Advisory Committee, Mellon National Bank and Trust Company. *Buildings and Grounds.*

J. FREDERIC BYERS, JR.
Assistant to the President, A. M. Byers Co. *Fine Arts, Museum.*

*SAMUEL B. CASEY
Chairman of the Board, Swindell Dressler Corporation. *Buildings and Grounds.*

*CHARLES F. DINAN
City Council. *Pension.*

*PATRICK T. FAGAN
City Council. *Music Hall.*

BENJAMIN F. FAIRLESS
Chairman of the Board, United States Steel Corporation. *Museum, Tech.*

*THOMAS J. GALLAGHER
President, City Council. *Buildings and Grounds.*

H. J. HEINZ II
President, H. J. Heinz Company. *Museum, Pension.*

*JAMES F. HILLMAN
President, Harmon Creek Coal Corporation. *Fine Arts, Library.*

ROY A. HUNT
Chairman, Executive Committee, Aluminum Company of America. *Fine Arts, Tech, Finance, Advisory.*

JOHN F. LABOON
Consulting Engineer. Chairman of the Board, Allegheny County Sanitary Authority. *Tech, Music Hall.*

*DAVID L. LAWRENCE
Mayor of Pittsburgh. *Fine Arts.*

RICHARD K. MELLON
Chairman of the Board, Mellon National Bank and Trust Company. *Museum, Advisory.*

AUGUSTUS K. OLIVER
Finance, Pension, Tech, Advisory.

*WILLIAM R. OLIVER
Assistant Treasurer, Jones & Laughlin Steel Corporation. *Fine Arts, Museum, Library.*

*THOMAS L. ORR
Vice President, Mellon National Bank and Trust Company. *Fine Arts, Tech, Finance, Advisory.*

*GWILYM A. PRICE
President, Westinghouse Electric Corporation. *Tech.*

JAMES C. REA
Vice President, Oliver Iron and Steel Corporation. *Museum, Music Hall, Pension, Finance.*

*WILLIAM M. ROBINSON
Reed, Smith, Shaw & McClay. *Finance.*

*BENNETT RODGERS
City Council. *Library, Museum.*

CHARLES J. ROSENBLOOM
President, Rosenbloom Finance Corporation. *Fine Arts.*

FREDERIC SCHAEFER
President, Schaefer Equipment Company. *Museum, Fine Arts.*

*EMANUEL F. SCHIFANO
City Council. *Museum.*

SIDNEY A. SWENSRUD
Chairman of the Board, Gulf Oil Corporation. *Tech.*

*WILLIAM T. TODD, JR.
President, Board of Public Education. *Library.*

*JOHN F. WALTON, JR.
T. Mellon and Sons. *Buildings and Grounds, Museum.*

JOHN C. WARNER
President, Carnegie Institute of Technology. *Tech, Fine Arts.*

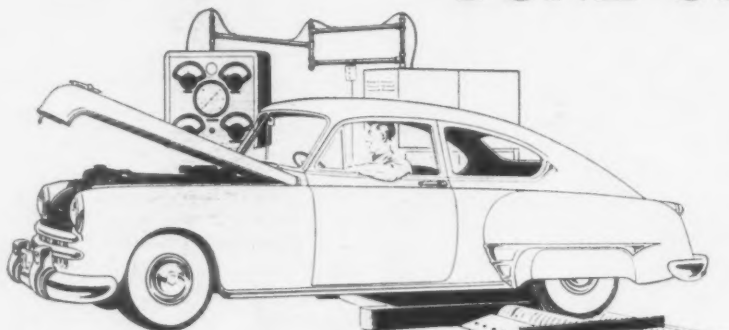
*FREDERIC G. WEIR
City Council. *Buildings and Grounds, Tech, Advisory.*

WILLIAM P. WITHEROW
Music Hall, Tech, Advisory.

*A. L. WOLK
City Council. *Auditing, Fine Arts, Library, Advisory.*

LAWRENCE C. WOODS, JR.
Equitable Life Assurance Society of United States. *Museum, Pension.*

YOU CAN ENJOY RENEWED ENGINE PERFORMANCE WITH A
GULF MOTOR CLINIC TUNE-UP



**CHECK THESE REASONS FOR
 TREATING YOUR CAR TO THIS
 COMPLETE TUNE-UP SERVICE**

- ✓ It will give your car new pep—all the power that's built into it.
- ✓ It will stop gasoline waste—your engine is adjusted to maximum operating efficiency.
- ✓ It duplicates all road driving conditions—uphill, downhill, stop and go, straight-away.
- ✓ Gives scientific, VISIBLE proof of just what is happening. (We invite you to watch us do the job and see for yourself how precise the work really is!)



*Make an appointment
 Soon at one of these One Stop
 Gulf Service Stations* →

FORBES ST. and MURRAY AVE.
 JACKSON 1-2200, Pittsburgh

W. LIBERTY and PIONEER AVES.
 LOcust 1-1900, Dormont, Pa.

625 ARDMORE BLVD.
 PENhurst 1-1671, Wilkinsburg, Pa.

BAUM and EUCLID ST.
 EMerson 1-9637, E. Liberty, Pa.

CARNEGIE MAGAZINE
 4400 Forbes Street
 Pittsburgh 13, Pa.

University of Michigan,
 General Library,
 Ann Arbor, Michigan.

Section 34.65(e) P.L.&R.
 U.S. POSTAGE PAID
 Pittsburgh, Pa.
 Permit No. 307

Form 3547 Requested

L&R.
PAID
7